INDIAN JOURNALIS

MADRAS
Vol No 4 No 4

Managing Editor V.Ramana Rao, B.A.,

Jan
194

JOURNALISM · BROADCASTING · PUBLICITY

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The Great Sinner
Sage - Prophet - Poet

4-MAY 194

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✱

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&
M. L. TANDON

✱

Produced by
R. S MANI
AT
NEWTONE STUDIOS

✱

Music
Master VENU
(Bama Orchestra)

✱

Dances
D. P. GHATAK

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BELLAMKONDA ✱ KOTI RATNAM ✱ PARUPALLI

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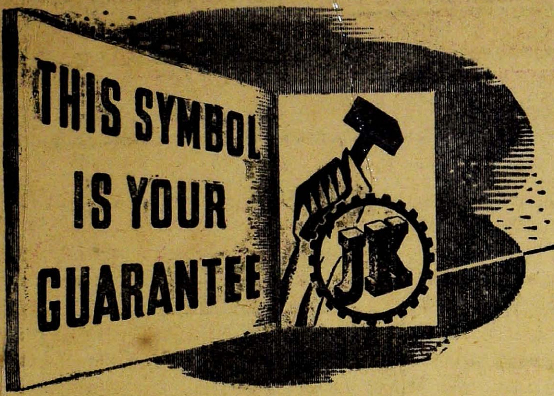

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THE INDIAN JOURNALIST

CINEMA * PUBLICITY

The National Monthly Journal with Nation-wide Circulation

Mg. Editor:
V. RAMANA RAO B.A.

16, Bazurullah Road,
T. NAGAR, MADRAS

15TH JANUARY, 1945

RE: ALL-INDIA NEWSPAPER EDITORS' CONFERENCE NUMBER

Dear Sir,

The fourth plenary session of the All-India Newspaper Editors' Conference will be held at Calcutta on 27th and 28th January, 1945, under the presidentship of Mr. S. A. Brelvi, who has been unanimously re-elected for the second term. Being the only representative gathering of journalists in India and with the interest it evinced in the improvement of the economic emoluments and working conditions of working journalists, the A. I. N. E. C. secured the universal recognition of all the newspaper interests in India. Its deliberations and decisions, therefore, are watched with greater interest and the ensuing Calcutta session will be a momentous one in improving harmonious relations between newspaper proprietors and working journalists.

THE INDIAN JOURNALIST, started as early as 1940, can modestly claim its hare in the constitution of the A. I. N. E. C. and ever since after, is doing its silent works, publishing Special Numbers, recording the detailed proceedings of the Delhi, Bombay and Madras sessions and championing the interests of the working journalists.

This years' Special Number, which is to be published on 25th Febuary 1945, includes in addition to the detailed proceedings of the Calcutta session, special contributions written exclusively for the journal by the senior members of the profession best qualified to make observations, on the various aspects of the profession of Journalism. Also the activities and scope of the journalists in the field of Broadcasting, Cinema and Publicity together with technical articles on the subjects will form an interesting addition, making this years' special number an outstanding publication worthy of the professions it represent.

Lavishly illustrated and printed in demy quarto size, containing about 200 pages each page divided into three newspaper columns, this special number will be circulated throughout India through all book-stalls and agents, in addition to professional and industrial institutions, where it will have a ready reception.

The management, therefore, seeks the co-operation of all those interested in the professions of Journalism, Broadcasting, Cinema and Publicity by taking liberal advertising space, in this years' Special Number thus assisting the efforts of the journal to continue its useful service.

Thanking you and seeking your co-operation,

Yours faithfully,

(Sd.) VAIDYULA RAMANA RAO

Managing Editor

Last date for Receipt of Advertising Matter with instructions, is 15th Februray 1945.

JANDHYALA GOURINATH SASTRY

After the sensational screen success of his maiden role *Sreenadha*, the celebrated Andhra Poet, in Vauhini's *Bhakta Potana*, and the heroic role of *Bhishma*, the Mahabharatta Warrior, in Sobhanachala Pictures' *Bhishma*, Gourinath Sastry is now in the title role as *Machindra*, in Famous Cine and Star Combines' joint production, *Maya Machindra*, now under active production at Prabhakar Pictures' Studios, Kolhapur.

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THE INDIAN JOURNALIST

The National Monthly Journal with Nation-wide Circulation

Vol. 5] JANUARY 1945 [No. 1

Mg. Editor: V. RAMANA RAO B.A.

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Manager, The Indian Journalist, Thyagarayanagar, Madras.

INFORMATION FILMS * EDITORIAL

Thanks to the Defence of India ...les, every week in every ...heatre in India a reel or two of the products of Information Films of India are being screened. This is a collosal output in footage. From the unhappy and insipid beginning, these products under the able direction of Ezra Mir, have now come to a standard where they are no longer a liability, but occasionally a very considerable asset to the total Movie programme.

Still, the shorts are being done on a mass production scale. We mean, a picture is taken and commentaries in the various languages are added on to the same sequence of edited shots, following a single thematic conception. Unfortunately the people of the several provinces cannot follow, much less, appreciate the theme originally intended to the tastes and concepts of the audience accustomed to seeing the newsreels and shorts with English commentary or dialogue. Is it not, therefore, time that the Information Films of India drop this procedure and adopt editing the pictures to suit the varying tastes and understandability of the several provinces?

Information Films both in their desire and conception are not entirely intended to devote themselves to propaganda direct or indirect. The departmental publicity has made it very clear that the Films will endeavour to put forth the cultural backgrounds of the provinces whenever possible.

Where the Information Films are idealising, the All-India Radio has successfully taken the lead. The recent broadcasts featuring the Folk Songs of the various provinces have more than justified the existence of the A. I. R. even if they were the only programme that was put forth during the whole year. There is no reason why the A. I. R. cannot experiment similar and equally entertaining and educative items, as folk tales and idioms. It is also possible to continue the folk-songs series, as the songs broadcast have not by a long chance exhausted the available Indian folk-songs.

Considering this success, the Information Films can picturise the folk songs or such of the popular themes as may be well picturised. Folk songs are the oldest and the outstanding cultural contribution without being of any doubtful quality. Indeed, it may be very difficult to find contemporary songs that will compare favourably with these master pieces of the centuries, either in simplicity and appeal of the diction, or the uniqueness and melody of the tunes.

This is only a beginning. The Information Films can surely add a lot, if they choose to go into production of the provincial cultural immortalities instead of dumping the one version of the picture with the step-motherly language commentary. It may have been alright in the beginning. But not today, when the shorts have shown enough progress and quality to justify production of such shorts as are intended and planned to satisfy and exhilarate the people of the provinces. Time has come when the Information Films must talk to the people in the languages best understood by them.

To mention only a few, Balagandharva of the Marathi Stage, Indian cultural centres, Frescos of Ajanta, form interesting subjects well worth attempting.

Nearer home in Andhradesh, in the last hundred years there are certain unmistakable items that contributed to our appreciation of our culture and awakening.

As classical and scientific music is to Tamilnad an innate habit, so is poetry to the Telugu people. Works of peerless immortality have appeared in the province and almost every household today knows the emotional value and the direct appeal of Nanduri Subba Rao's *Enki patalu*. They form a wonderful sequence of attachment between simple and unsophisticated peasant couple. Every song and every word is heart felt. Any two or three songs can present a single episode in an attractive and appealing manner. They are almost the present day contribution to the folk songs of tomorrow. So does Viswanatha Satyanarayana's *Kinnerasani patalu*, though of a different pedestial.

Then there is the masterliness of Dwaram Venkataswami Naidu who is the foremost violinist of South India. A short, featuring him and using certain other

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material from the research of South-Indian *ragas* is not merely valuable to the people of the South but to the whole musical world; the general concept we suggest regarding this subject being the following:

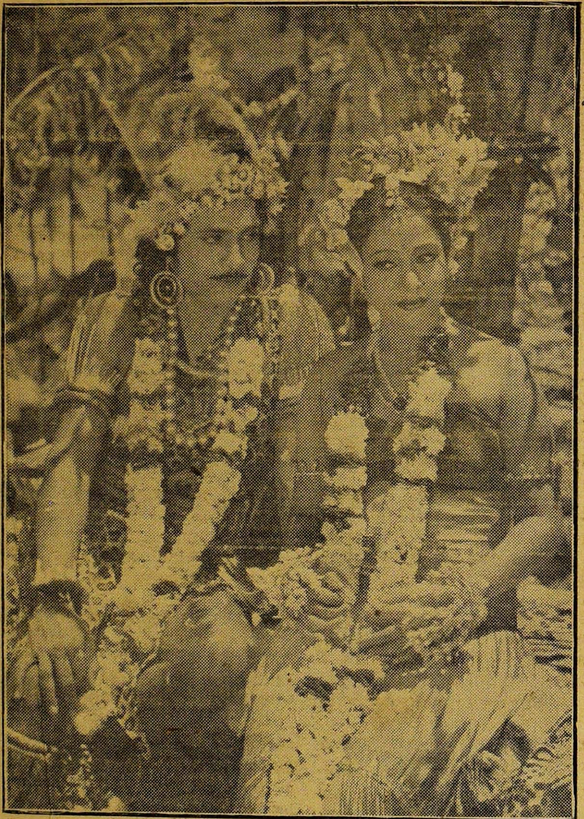
The grammar of the musical science has dominated the South Indian Music of to-day. The significance and the appeal of the *raga* is sacrificed to the variations and the gymnastics of the voice and the instrument. The musician is more an acrobat than the sage. But the science of South Indian music abounds in description and definition of the *raga*. Pictures of the South-Indian *ragas* are known to exist, as in the case of Northern Indian ragas like *Megh*, *Kedara* and *Basant* etc. Each *raga* when performed, ofcourse without the present day gymnastics and all the variations, is expected to create certain specific images in the listener. That particular quality can very well be resurrected and put in on the performances of the celebrated instrumentalist Dwaram Venkataswami Naidu. The limit to this series can only be reached when the entire gamut of the South-Indian music of *ragas* is expended, and they are a hundred at the very lowest estimate. Late *Andhragandharva* Jonnavithula Seshagiri Rao perfected the picturisation of He, She ragas of *Sahana* and *Kannada* and his disciple Jandhyala Gourinath Sastry, famous Andhra cine-artiste and musician may very well assist the Department in giving a faithful presentation of the same.

Similarly on the stage, we have, and we had, certain artistes whose popularity transcended provincial boundaries and flashes of their performances are always a treat to the people. To mention only a few, Bellary Raghavacharya's *Chanukya* and Sthanam Narasimha Rao's *Chitrangi* are worth attempting for.

Among the classical dances of India, *Kuchipudi Bharatanatyam* occupies an unique place, *Bhama Kalapam* being its speciality. Although the senior exponents of Kuchipudi, have been no more, Vempati Satyanarayana is the prize dancer of Andhradesh to give a faithful representation of the *Kuchipudi* art. And also his *Siva Thandavam* and *Hunters' dance* are unrivalled in the field of dancing art and secured for him nation-wide recognition. A short on this subject with the only true exponent, Vempati Satyanarayana will therefore be of undoubted interest.

Incidentally it may be interesting to mention here that plenty of local talent is available, if only the Information Films care to utilise and two of South-India's ablest and front rank directors Y. V. Rao and C. Pullayya had already picturised *Enkipata* and folk-song, *Chal mohana ranga*, with remarkable degree of success.

As such therefore, if the Information Films of India can stick to their earlier ideal of bringing to the people items of their cultural accumulation, there seems to be no reason why the Department cannot find out similar subjects in all the provinces and bring them to the screen. It is only by providing such valuable items that the people may be expected to accrue certain respect and good anticipation from the shorts, and desist themselves from taking a stroll in the lobbies wh[en] the Information Shorts begin, [as] it happens in almost every theat[re] in India to-day.



Kasturi Narasimha Rao and Thavamani Devi in an exciting pose in Bama Films' *Valmiki*

ALL-INDIA NEWSPAPER EDITORS' CONFERENCE

Brelvi—Samaddar Correspondence

Copy of letter from Mr. S. A. Brelvi, President of the All-India Newspaper Editors' Conference dated the 1st September, 1944—to M. C. Samaddar, Editor of the Behar Herald, Patna:

Dear Mr. Samaddar,

I have seen in yesterday's papers a message about the proposed formation of an All-India body to represent the interests of the periodical press of India and those papers who are not members of the A.I.N.E.C. As you know, the Standing Committee desires that as many newspapers and periodicals as possible should become members of the Conference. The success of the Conference will depend on the extent of its membership. I am personally very keen that the periodical press should also join the Conference as members and as such, I do not see the necessity for a separate organisation for periodicals. I shall be very much obliged if you will kindly let me have your views on this matter.

Copy of letter from M. C. Samaddar to Mr. Brelvi, in reply to above:

I fully appreciate your sentiments. But even then I must point out the factors which have led me to move in the matter. And believe me, this is the sentiment of many others as well.

The A. I. N. E. C. being an association of big papers has always neglected the case of smaller papers—it didnot even care to reply to letters. This is from my personal experience. For two long years Bihar went unrepresented on the A. I. N. E. C. but—inspite of protests and prayers—nothing was done. And that too at a time when from your point of view this province was sufiering worst from press restrictions.

The greatest blow to the sentiments of the smaller papers has been the indifference of the A. I. N. E. C. towards the difficulties created by the Paper Control (Economy) Order. Your all-India organisation ought to have protested in the strongest terms—they did not do so: on the other hand important members of the Standing Committee were afraid that this new order would affect their own interests and they were rather scared.

In one section of the Press there is objection to a body like the A. I. N. E. C claiming to represent the entire press of the country, becoming a political association and one brand at that; others feel that even if it were so it ought to go the wholehog so that the country may not be in any illusions about the organisation. Take for instance the trouble the A. I. N. E. C created over the suppression of the Bansali fast. But it did not take a similarly strong attitude over the restrictions on the publication of the news of Mr. Gandhi's fast. People say that the A. I. N. E. C is betraying even the cause of the nationalist papers, independent and non-nationalist papers apart.

The political colour of your organisation is not logical. For example while all the time the A. I. N. E. C take nationalist viewpoint they have taken pains to associate with themselves newspapers representative of the British commercial interests. On the other hand they have rigourously excluded and been callous to Indian newspapers which have no business interests to support them or are not nationalist of the type that the majority in the A. I. N. E. C. are.

Arising from the above is your inconsistency about discipline. While you expect that a paper run by a Maharaja or a Nawab to suspend the publication of "Houours" lists, when such a suspension is adopted by you as a protest measure, you do not take any action against important member papers on a breach of such an agreed resolution. I am referring to the beginning of 1943 when some papers representing European business interests did not abide by your decision to refuse publication of the New Year Honours Lists as a protest against the suppression of the Bhansali fast news, though the resolution was an unanimous one.

You say what is the necessity of having a separate organisation? The necessity arises out of the fact that the A. I. N. E. C. is neither a fully business organisation nor a political organisation of the press in India. If it was either of the two and did not try to import the other consideration in its working it might have been easier to know where the smaller papers stood in regard to it. On the one hand you try to accommodate newspapers representing diverse political opinions in your 'Conference' and guide the organisation with an eye, rather both the eyes, on the profits. The smaller papers are placed in a great difficulty because when you think of profits or freedom of expression for the press you think in a manner as if the bigger papers exhausted the list of newspapers in the country.

Apart from other arguments I may just point out that there is another body already—Indian Language Newspapers, Association. There has been no merger as yet; I presume, on the point, that the intersts represented are different.

I would not raise the question of the rumours about Government granting fairly high travelling allowance to the members of the Standing Committee. But the question of differential treatment at the hands of the Government regarding advertisements and other trade facilities to smaller papers has to be taken into consideration, specially when the Standing Committee or its members individually, directly or indirectly, connive at it.

As my concern is primarily for the smaller papers, I have also to point out that however much there might be scope within the

constitution of the A. I. N. E. C. to safeguard the interests of the smaller papers, in practice it would not be possible for you to do anything for them, as the working of the A. I. N. E. C. was rather pre-determined, to act as liason between the Government and the press regarding censorship of news, to be more precise, regarding publication of Congress news.

Finally, we hold that the A. I. N. E. C. is undemocratic from top to bottom. Firstly, the President nominates the Provincial conveners. Secondly, the Convener nominates his associates in the Press Advisory Committees. Thirdly, the Provincial Press Advisor, who is a Govt. Official becomes the defacto dictator of the Press Advisory Committees, tho funniest part being that he has the right of choice and rejection of the personnel of the Press Advisory Committees. Fourthly, a member has practically no rights, as even a non-member has to accept certain restrictions imposed by the Govt. specially restrictions imposed on the press in consultation with the Standing Committee. Fifthly, the A. I. N E. C. has never tried to be broadbased, yet it has gone on giving undertakings on behalf of the whole of the Indian Press.

I do not deny that there is a necessity for such a body, but I do hold that there are other aspects as well. The A. I. N. E.C. these days, is talking quite loudly and a lot about the working conditions of the journalists. May I point out that this is also a sham as some of your prominent members while themselves drawing fabulous sums are denying even bare subsistence allowance to other journalists ? I do not think I have to dilate on the point.

Reply to above: From Mr. Brelvi to M. C, Sammaddar, dated 17th. Oct, 44.

I have received your letter and thank you for explaining to me your attitude towards the A. I. N. E. C.

I am sorry there is considerable misunderstanding about the membership of the Conference. I do not know how you got the idea that the Conference is indifferent to the cause of the smaller papers. An examination of the membership register of the Conference shows that the majority of the members are what you call "smaller papers". So far as representation of Bihar on the Standing Committee is concerned, I may inform you that Mr. B. P. Sinha of the *Searchlight* has been nominated by me as a member. The Standing Committee consists of 28 members, of which 21 are elected at the Annual session of the Conference, and 7 are nominated by the President. At the Madras conference, where the last election took place, so far as I can remember hardly any represetative from the Bihar Press was present, which explains the meagre representation of Bihar on the Standing Committee through election.

So far as the A. I. N. E. C.'s attitude towards the Paper Control Economy Order is concerned, the Conference Standing Committee at its last session at Karachi, in July protested strongly againist the order. In this connectien I may add that the Conference has been established mainly to protect the editorial interests of newspapers and the journalistic profession. There are other organisations like the Indian & Eastern Newspapers' Society and the Indian Languages Newspapers' Association which look after the business aspects of newspapers. The Conference has tried not to interfere with these matters, which can best be dealt with by these two organisations.

As regards the political question, I do not wish to say anything, as the record of the Conference which represents the press of the country as a whole is clear on the subject.

As regards disciplinary action, the Conferenee has not made any distinctions between newspapers.

There is no question of a rumour about the Govt. granting "fairly high travelling allowances to the members of the Standing Committee". These travelling allowances are being paid to the members of the Committee, as are being paid to members of the Legislative Assembly, for example.

As regards the constitution of the Conf., it was adopted by a representative conference of Editors of all parts of the country, at Bombay, and if there are any defects, these can be remedied during the annual session of the Conference.

Letter from M. C. Samadd[illegible] to Mr. Brelvi: dated 21-10-'44

Your letter dated 17, Oct. My grateful thanks for the same.

As for the question of Bihar's representation on the A.I. N. E. C. and the Standing committee, I am asking the Secretary of the Bihar Journalists' Association to correspond with you.

As every arguments can be disputed by either of the contending parties, I donot propose to discuss the other points now. I may however write to you in detail, after consulting my other collaborators.

REDUCTION IN NEWSPAPER PRICES

NEW DELHI, Jan. 6.

A Press Note says: The Government of India, in the Department of Industries and Civil Supplies, in a notification issued to-day, have reduced the ceiling prices of newsprint as follows:—

(A) For newsprint in reels

(i) at a Customs port Re. 0-5-0:

(ii) at any other place Re. 0-5-6.

(B) For newsprint in sheets:

(i) at a customs post Re. 0-6-0:

(ii) at any other place Re. 0-6-6.

(C) Waste newsprint, including clipings and reel ends Re. 0-3-0.

PUNJAB JOURNALISTS' CONFERENCE

Role of Mofussil Journalists

Inaugurating the first session of the Eastern and Southern Punjab Journalists' Conference at Ludhiana, Mr. C. V. H. Rao, editor of the *Daily Herald*, said: "We, members of the journalistic profession in India, are passing through difficult times with the Damocles sword of the Defence of India Rules, Press Act prohibitions and various other ·hibitions and disabilities hang- perpetually and dangerously ·ver our heads. You do not know when the sword might descend on one's head and when one will find oneself in trouble. It requires constant vigilance and continuous effort to escape from the clutches of one restrictive or repressive measure or the other. But most of us are so awfully rushed in our work that we cannot indeed be as vigilant or careful as the situation demands. "Government do realise the value of the Press as a publicity and propaganda medium during wartime, and the Press in India has also responded to the needs of the situation in an ungrudging manner. It is nevertheless a tragic fact that Government want the Press to be a sort of subservient hand-maid to serve its own ends and not to carry on its work as an independent institution reflecting and guiding public opinion. The suspicion complex dominates Government's dealings with the Press in general and with certain sections of it in particular, and does not permit the principle of freedom of the Press to operate, subject of course, to the imperative requirements of what is known as 'national security in wartime'."

"We have often heard complaints that such and such a newspaperman or correspondent has been threatened by a District Magistrate or other official, or that a correspondent had been asked by some interested officials to send a report about a particular matter in a particular form or to suppress portions of it or that local officials refuse to answer enquiries made by correspondents on questions of public interest and so on. In fact, from your annual report, I find that one of your resolutions deals with this very question of the prevailing tendency to non-cooperation on the part of certain officials, and I am sorry that your request to the Premier in this connection has remained without a response so far".

Mr. Rao added: "I sincerely hope that, in future, whatever may have happened in the past, a genuine spirit of co-operation and helpfullness to the journalists and newspapermen in the mofussil areas and at district head-quarters will be displayed by public servants and others."

Mr. Rao finally urged everyone in the profession whether in the Punjab or outside, to raise the standard of journalism.

Mr. J. N. Sahni, Editor, *National Call*, Delhi, presiding observed that fearless service of truth, a missionary zeal to fight injustice and expose tyranny and corruption, an unbounded desire for public good were some of the qualities which an aspiring journalist should possess and which were required in abundance from those who served the Press in the mofussil areas.

A great responsibility rested on a newspaper reporter, whether he worked at the Centre or in the mofussil area. One of the vital issues which necessitated the calling of the first session of the All-India Newspaper Editors' Conference was a serious encroachment on the rights and privileges of mofussil correspondents implied under Section 41 of the Defence of India Act. According to this clause every correspondent of a newspaper was expected to register himself with the District Magistrate, a step which would have paralysed the Press and deprived a correspondent of the advantage of anonymity in carrying out his function. By further passing a resolution calling upon editors not to disclose the source of their information, the All-India Editors' Conference had given an increased sense of security to the mofussil correspondents in these troublous times. Journalists working in mofussil areas must therefore realise that on them must finally rest the responsibility of maintaining the high traditions of honesty, integrity, impartiality and fearlessness for which a free Press stands.

Regarding the demand for better emoluments, Mr. Sahni said that he was whole-heartedly for the introduction of better and higher standards of pay for working journalists, but he would be failing in his duty to the profession if he did not warn those who merely wished to enter it for monetary gain. In a country like India, where the service of truth was bound to involve great sacrifice those only could aspire to serve the profession best who while treating it as a profession and a trade were also imbued with missionary zeal; a spirit of adventure and a bouch of idealism. If it was true that the Press moulded public opinion then the more independent and more fearless the Press was, the more service it could render to the public at large. In this connection, Mr. Sahni referred to the danger of commercial control of the Press by large vested interests which was no less serious than the control of the Press by the Government. A still greater danger to a free and independent Press, he said, was the gradual disappearence of the independent journalist from the editorial seat and a growing usurpation of it by proprietorial nominees who naturally were more responsive to commercial considerations and were not as sensitive to the calls of idealism, of justice, of impartiality and of truth as independent journalists brought up in the great traditions of the profession.

PROGRESSIVE WRITERS ON THE MARCH

By Khwaja Ahmad Abbas

"What is Truth?", the Jesting Pilate is reputed to have asked—and he would not pause for an answer!

"What is progressive literature?" the jesting cynics have been asking us, ever since the Progressive Writers' movement was started in India about a dozen years ago. If only these cynics would pause for a while, we would certainly give them an answer.

The first thing to be clearly understood is that no one claims (least of all a progressive writer) that progressive literature began to be written only after a few young writers decided to band themselves into a Progressive Writers' Association. Progressive literature is as old as literature itself and I might quote Asoka's edicts engraved on stones and Christ's revolutionary teachings in the Bible as among the earliest examples. The Chinese classical novel, translated in English as "All Men Are Brothers," was written centuries ago but who can deny that it is progressive literature?

The concept of social justice was present in humanity, thousands of years before the word "socialism" was ever heard, yet it is the Socialist movement that has logically analysed the social structure and based its campaign for the well-being of the masses not on a merely emotional or philanthropic impulse but on hard, concrete, economic realities. In exactly the same manner, while progressive literature has been produced in all ages (all the way from Plato and Aristotle to Tagore and Iqbal), the need was felt for a conscious and organised effort to make of literature a vital weapon in the fight for social justice. The sharper, deeper conflicts brought in the wake of imperialism, capitalism and fascism, as well as the legacy of feudalism and outworn mystical concepts and anti-social religious practices, made it inevitable that the writers take their definite stand with the forces of freedom and socialism against the legions of tyranny and reaction. Thus was born the Progressive Writers' movement which, in India, is represented by the All-India Progressive Writers' Association. But the movement and the Association are not the same, for there are many notable progressive writers who do not belong to the Association but, in their writings, do adhere to those basic objectives which we of the P.W.A. uphold.

What, then, are these objectives? Firstly, we agree on the main thesis that literary or artistic activity is not an isolated phenomenon but must be considered—and carried on–in relation to other social activities. Thereby we reject the "Art-for-Art's Sake" theory and the pure æsthete's conception of literature merely as a 'soothing syrup' or sedative. We also naturally reject the æsthete's exclusive preoccupation with beauty of form, as we insist that the content of literature is equally (if not more) important. Thus we wish to analyse a writer's work not merely from the point of view of *how* he writes but *what* he writes, and to test it on the touchstone of social good. Any writing that engenders social evil, upholds reactionary tendencies or retards the march of progress, we reject and we condemn. Any writing that shows a progressive trend, any writing that serves the cause of the people, any writing that awakens and inspires our people with worthwhile ideals, we honour and glorify—irrespective of the fact whether it bears the Marxist stamp or not.

This brings me to the generally prevalent notion (even among some progressive writers themselves) that the 'Marxist literature' and 'Progressive literature' are interchangeable. Nothing of the sort. Marxist literature is generally progressive but *all* progressive literature is not Marxist. Otherwise how could we include such non-Marxist writers as Narmad, Tagore, Iqbal, Premchand and Nazrul Islam among 'progressives'? But certainly we do expect a progressive writer to take into consideration the undeniable contribution to human society made by Marx with his materialist interpretation of history, even as he should take into consideration Darwin's theory of evolution and Freud's psych[illegible]logical researches into hum[illegible] sex behaviour.

'Progress' is relative term and 'Progressive writer' is to be judged in relation to the totality of conditions in his own times. Shakespeare naturally could not have preached a socialist revolution but he could have at least indentified himself with the emerging force of the common people of England—as his contemporary, John Ball, the rebel priest, did—instead of ridiculing people's leaders and revolutionaries like John Cade, as he did in his plays dealing with King Henry VI. One can forgive Kalidasa for introducing miracles in his plays, but one can hardly condone an Indian writer of the twentieth century who spreads superstitious or undemocratic beliefs through his writings? Ultimately it is the writer's particular social attitude that determines the character of his writings. One could, therefore, write a 'progressive' play around the life of Shivaji as a warrior patriot, but one could also write a reactionary play about him by using him as an argument for personal (against democratic) rule, or by emphasizing his battles against the Moghuls as an argument for Hindu domination.

'Purposefulness' is only one of the fundamental requisites of progressive literature. The other is 'Realism' as opposed to rose-tinted 'romanticism' that was the vogue till the Progressive writers broke into the literary citadel and challenged the traditional formulæ and forms—the rose-and-nightingale and boy-

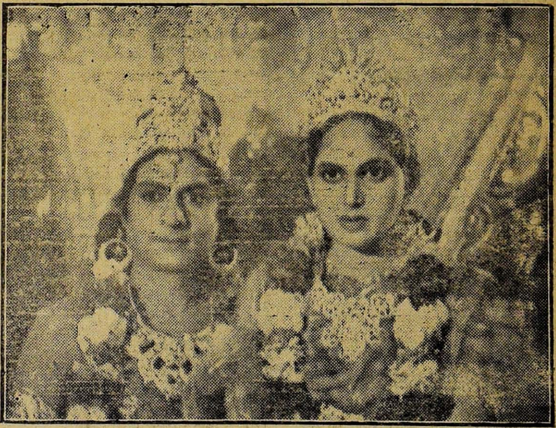
meets-girl tradition! It was inevitable, therefore, that in the first phase of their movement, the progressive writers should emerge as a negative, destructive force. They had to smash the outworn structure of the old and reactionary literature that, divorced from the life of the common people, had become the plaything of the idle rich class. During that phase, shock tactics rather than creative endeavours were needed. And so the progressive writers wrote with all the consecrated fury of warriors—attack-g, smashing, shocking, people, aking old literary idols, holding sycophants to ridicule, exposing he evil spots of society, the ugly sores of feudalism and capitalism. I do not think much great literature was produced by progressives during that phase. But many citadels of reaction were smashed and the ground prepared for raising the edifice of a new literature. Realism was the key-note of the writings of this period, realism that was at once bold and brutal in the depiction and exposure of what was found ugly and evil in society. This Realism sometimes tended to become shocking to conventional morality in its frank and unashamed treatment of the problems and complexities of sex relationship. For this was society's tenderest spot. Anything else could be tolerated but not the exposure of the taboos and debased sex values that have turned a perfectly healthy human instinct into something ugly and vulgar. A society that has tolerated—nay encouraged—s u c h evils as purdah, oppression of women, dowry, unequal and forced marriages, prostitution, etc. could not bear to have them exposed under the pitiless searchlight of progressive writing. True, some writers did now and then stray beyond the limits of decency and many pornographists started trading their sexy writings in the name of progressive literature, yet no one can deny that even in the 'destructive' phase the progressive writers widened the frontiers of contemporary literature by opening newer vistas of human psychology, particularly in its relation and reaction to the many frustrations, complexes, inhibitions, obsessions and perversions in the sex-life of the people.

That early, immature phase is now over. Today the progressive writers are matured and seasoned, no longer merely trying to shock but earnestly trying to create a new and better literature. They are busy writing—writing about things that are vital in the life of the people, vital to the creation of a world in which nation shall not exploit nation and man shall not exploit man. They are writing all sorts of things—poems and stories and plays and articles—writing about freedom and food, the heroism of the 'Red' guerillas, the rapacity of the capitalist hoarders, the inequities of imperialist rule.

We are not of a mass-produced pattern. We are Communists and Socialists and Congressmen, we are Hindus and Muslims and Christians and Parsis, we write in English, in Hindustani and in every regional language of India. We use different forms, different techniques in our writings. And the quality of our product is varied, too. The one thing common between us is our attitude to life—the progressive, purposeful, realistic attitude! That's why we write about things that are real, living, urgent, and not about "roses and nightingales" and "love's first great rapture". For we know that unless Imperialism and Fascism are ended, the rose will bloom in vain and the song of the nightingale will be a lament for the hungry and the dispossessed and the enslaved.

And thus we march on—despite criticism, attack and ridicule, despite misunderstandings and misrepresentations. It is natural that we should be subjected to attacks from certain powerful sections of society, for we are of two different worlds—they belong to the dead past, and we to the unborn tomorrow. As I wrote once on the same subject in a different magazine:

"We, the progressive writers, will survive all such opposition, even as the people will survive oppression and exploitation. And when the people come into their own as the masters of the earth, we too must come into our own. For we have linked our fate with the people—as the tellers of their tales and the singers of their songs."—(Horizon)



C. S. R. and Kumari, as Rama and Seeta, look different in Bama Films' *Valmiki*

STORY OF THE AMERICAN PRESS

Americans are voracious readers of newspapers. They buy more than 44,000,000 papers a day, which means that in a population of some 138,000,000 at least one in every three persons buys a newspaper, either a morning or an afternoon paper, every day. And since the afternoon papers have a combined circulation substantially larger than the morning papers—27,000,000 against 17,000,000—the greater number of purchases is made of afternoon papers, which are carried home and read not only by the purchaser, but probably by one or more members of his household as well. Thus, it is safe to say that well over half the people of reading age in America read a newspaper evey day.

Under the highly competitive conditions prevailing in the newspaper industry in the United States, the American daily paper does, of course, offer to its readers the latest information on local, national and international matters made available to it through its own news-gathering organization and through the facilities of the worldgirding press services such as the Associated Press, United Press and International News Service.

But it also amuses, entertains and educates its readers. Besides news and the traditional editorials which express the views of the editor on any of a thousand subjects, from politics to dog racing, an American daily devotes a large part of its space to pictures, cartoons, comic strips, letters from readers, radio programmes, book reviews, threatrical notes and criticisms, motion pictures, news features, columnists, market reports, cooking recipes and news of interest to women and homemakers.

The standard size American newspaper page measures about 17 by 23 inches and is divided usually into eight columns each two inches wide. Not all papers however, have the same number of columns. The tabloid newspaper page, as distinguished from those in standard-size papers, measures only 12 by 16 inches and is only five columns. Nor are all columns in either tyye of newspaper the same width. The editorial page in many papers may have only five or six columns, each of greater width than those on news pages.

Unlike the great English newspapers, such as the London *Times* and the *Manchester Guardian*, American newspapers do not place advertising on the front page. This page is usually devoted to the most important news of the day—at present the swiftly changing panorama of war news. Advertising is placed on other pages, with the possible exception of the editorial page, throughout the paper.

A recent edition of the *New York Times*, one of America's leading morning newspapers, contained 34 pages divided, for easier, handling, into two sections. The front page carried 11 news articles under an eight-column, three-line "banner" headline extending all the way across the top of the page. This banner headline announced the most important developments on the war fronts, details of which were carried in the columns below and on succeeding pages. A photograph, three columns wide showing activity on the Allied beachhead in France and a summary of the war news completed the make-up of the page.

Maps of the war zones or photographs of military actions, persons in the news or notable gathering, as well as news articles, were carried on 23 of the succeeding pages. Those on which photographs or maps did not appear were the classified advertising—"wanted"—pages, financial news pages and the editorial page.

The *New York Times* carries few features and no comic sections in its daily editions and is one of the few papers in the United States which limits itself strictly to straight presentation of the news. Others devote almost as much space to feature articles, photographs, comic strips, columnists and other varied subjects as they devote to news. Some specialize in presenting photographs of persons and events, while others lean heavily on news feature articles, columnists and special departments, such as literature and music, to maintain reader interest.

Some of these non-news articles may be syndicated material obtained by the papers from outside sources, such as the contributions of columnists (commentators) who usually write in specialized fields. The term columnnst, as used in the United States, is applied to writers of daily columns on politics, satire gossip, wit or homely philosophy. Their writings are usually distributed to the newspapers by features syndicates at established rates.

All daily newspapers in the United States, with the notable exception of *PM.* a new York daily, carry advertising which provides the greater part of their revenue. With most papers selling at five cents (about two annas six pies) or less, the income from sales of even 500,000 a day would be small in comparison with the amount of money necessary to edit, print and distribute that many copies. Income from the sale of advertising space, usually priced at a few cents per column line, therefore decides the financial success or failure of the average American daily.

Unlimited Freedom

The American Press—nurtured in the national tradition of free speech—has grown up without the help of government subsidies and without government dictation or other controls except those of decency and good taste. A newspaper which deliberately misleads its readers or which fails to present a complete, accurate and factual report of new information daily would soon fall into disrepute.

American newspaper readers are free to choose any paper they want, whether the conservative *New York Times* or a sensational tabloid. They are free to check the reports in one paper against those in another, and to draw whatever conclusions they desire as to the truthfulness of the printed words.

This freedom of choice—for the newspapers in their editorial policy or method of presenting the news and for readers in their selection of a newspaper to read—has made the American newspaper Industry a corner-stone in the American tradition of freedom.

Voluntary Censorship

The U. S. newspapers have done a thorough job in keeping the public informed of developments on the war fronts and at the same time have made substantial contributions to war activities on the home front.

Their outstanding achievement has, however, been the single-minded devotion of every effort to a speedy victory for the United Nations. They have accepted without serious complaint the shortages of man-power and materials and have scrupulously observed self-imposed censorship based on a simple code of publishing no information which might be of value to the enemy. Even in war-time the editorial columns and commentators are free in their criticism of public figures and affairs, but where straight news is concerned, every editor is his own censor.

Only a small percentage of the news material has to be censored. Foreign news is censored before it reaches the United States, National news dealing with military affairs is usually censored before it is distributed. But as a rule, American newspapers function with unlimited freedom within a voluntary censorship code based on military exigency and commonsense.

The operation of this voluntary censorship code, which has prevented publication of any vital information of interest to the enemy, and the pooling of war news and photographs for the benefit of newspaper readers at home are outstanding examples of the effective activity of the American press in furthering the programme for an early defect of the enemy powers.

In reflectiug the day-by-day international picture, in bringing news of the war to every family in America and in reporting fully the war effort on the home front, the free, independent American press is a powerful force in the fight for victory.

Newspaper State

American newspaper staffs range in size from the country editor who writes his own stories and editorials, handles subscriptions and advertising, and may even help set type, to hundreds of persons who work on a large metropolitan daily, where the work is all specialized that one employee's principal task may be to write critiques of the ballet. Generally speaking, though, the reporters are fairly versatile, most journaliists "work up" from being copy boys or "cub reporters," who cover small assignments, to reach full-fledged reportorial or editorial status. In recent years the old-time newspaperman with little formal education was tended to be replaced by the college-trained man who often, however, follows the same pattern of advancement from copy boy to reporter. The typewriter is such a common-place item in American life that the journalist of any rank who could not type his own stories or editorials would be an object of curiosity.

During the 1030s a considerable number of American newspapermen, especially in larger cities, were unionized. The American Newspaper Guild was formed as an independent union of working Journalists and later affiliated itself with the Congress of Industrial Organizations. Employing conventional union methods such as negotiating a contract with the employers and sometimes actually going on strike when its demands were not met, the Guild succeeded in raising wages, reducing working hours and obtaining other special benefits for its members such as severance pay, an amount of money based upon length of service, which the employer is obligated to pay when dismissing an employee for economy or similar reasons. Guild membership is voluntary, although in places the Guild has sought contracts obligating new employees to join within a stipulated time. In a typical newspaper office orgnized according to Guild principles, the standard work week before the war was 40 hours. generally divided into five days of eight hours each. If an assignment required an employee's working overtime on a particular day, he was entitled to an equal number of hours off during the same week or extra pay—at the rate of 50 per cent above his basic pay—at the end of the week. A man of longer experience or special abilities often did earn more than the basic minimum wage.

In return for such financial benefits, the Guild has endeavoured to raise the standard of journalism. Meetings of members are held regularly, the Guild publishes its own national newspaper for members, and annually awards prizes to those who are judged outstanding. In the beginning, as is usual with labou movements, the Guild encountered a certain amount of hostility from editors, publishers and also from many newspapermen themselves, many of whom regarded a union as an infringement upon their individualism. The Guild by no means yet has a majority of working journalists, as newspapers are too scattered to be organized *en mass* like a large factory; but the hostility has considerably abated in large part because the Guild itself became more mature and effectively dissociated itself from the charge that it was dominated by "radicals."

Recognized Profession

Equally significant, advancing the status of the American journalist, has been the attention devoted to journalism as a profession. Many colleges and

(*Continued on Page 22*)

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MALATHI

The star of *Sumangali*, *Bhakta Potana* and *Bhagyalakshmi*, gorgeous Malathi, now at her best as *Roopa* in Famous Cine and Star Combines' joint production, *Maya Machindra*.

ART AND FREEDOM

Scope and Ideals of People's Theatre

"Drama and song have in the past, inspired heroic deeds and great sacrifices in defence of liberty and for the vindication of righteous causes, and they can, in our own time, also inspire such deeds and sacrifices," said Mr. S. A. Brelvi, President, All-India Newspaper Editors' con-[...]rence, presiding over the Bom-[...]y People's Theatre conference [...] the C.J. Hall.

Mr. Pranlal Devkaran Nanji, president, Indian Merchants Chamber, inagurating the conference, stressed the need for a People's Theatre in Bombay and other parts of India for the development of Indian art and culture. He hoped that in the course of the time, the Government and Municipal bodies would see their way to support the movement for the establishment of such theatres.

Mr. S.A. Brelvi in the course of his presidential speech said that the object of the People's Theatre movement as its founders have visualised it, was to educate, entertain and enlighten the Indian masses through the medium of the stage, to reform and revitalize the stage itself and to make it a mirror of their life instead of being, as it mostly was a vehicle of escapist entertainment.

Continuing Mr. Brelvi said that the society was best ordered where there was perfect harmony between Life and Art. Men and women could not realize their lives fully without the aid of Art. Nor could there be true Art unless it was vitally related to life. The vast majority of their fellow-countrymen did not live but merely exist, being deprived of the joy of living, oppressed by the humiliations of political subjection and haunted by the fear of want and economic insecurity. And Art in India was for the most part, divorced from life. The problem before them was thus a two-fold one. They had in the first place to win their political freedom so that they might use it to secure for all of them freedom from want, freedom from fear and all those other invaluable freedoms which make life worth living for men and women. They had, again not only to summon Art to aid them in winning and using all these freedoms but also to harmonize it with their lives. The revolutionary time they were living in, when world-shaking events followed one another in quick and bewildering succession must lift their thoughts upto the heights on which alone true poets and dramatists could be bred. The Indian People's Theatre movement had, therefore, been brought into being at an opportune moment. Referring to present day Indian drama, Mr. Brelvi said: "I do not wish to dwell on the present state of our drama. Much has been said about its degeneration. Some good plays have, indeed, been written and are being written, but can we claim that present day, Indian drama has reached the heights which the political, economic and social upheavals of our time would lead one to expect? Have our dramatists played their proper role as inspirers of these upheavals or have they been inspired by them in their own work? Many of our leaders who guide the movements for political, economic and social freedoms, have still to realize that the masses can be awakened to the urgency of remedying political economic and social wrongs through the inspiration of cultural pursuits.

The People's Theatre movement is not only bridging the gulf between Art and the people but it is also helping to hasten the day of political freedom by bringing home to the people the potency of political power and the need for unity and organization to win that political power.

Whether we like it or not, the film has become a great and growingly formidable rival of drama. Drama will live and can never die. But it will never hope to win the hold over the minds and hearts of the people which the film is fast acquiring.

Mighty Cultural Force

The Indian film has made a very valuable contribution to the evolution of our national language. But, apart from this its incalculable potentialities as a cultural force have not been adequately realized. It may even be said that the effectiveness of its appeal to the people has, not seldom, done more harm than good. The People's Theatre movement by taking the right use of the film can give a lead to producers of Indian films and thus help to make it what it can and should become a mighty cultural force.

Blot on Bombay's Escutcheon

After paying a tribute to the work done by the People's Theatre Association in raising funds for Bengal famine relief Mr. Brelvi said: "The work of the Association has naturally been handicapped owing to the absence of theatres, publicly owned and controlled and constructed on scientific lines with necessary arrangements in regard to sanitation, light and air. A city like Bombay, with its great resources should have not one but a dozen municipal theatres in different localities. It is a measure of the contribution our representatives in the Municipal Corporation have made to the promotion of culture that there is not a single such theatre in Bombay. Let us hope this blot on the escutcheon of Bombay will soon be removed.

"Yours is a People's Theatre movement and it has been sponsored by men and women belonging to all shades of political opinion. It has come to stay and I have no doubt it will grow in popularity and strength from day to day. But, need I say that it will do so only if it continues to retain its character as a people's movement and does not give to a party what is meant for the people?"

Theatre and Life

With Mr. C. C. Mehta, the well-known Gujerati playwright, who spoke next, the theatre was not a hobby or a "thrill", but Life and Soul. He said: "It is a thing which is always dynamic because it grows. It grows as life grows. The theatre will cease to grow only when human life ceases to grow. I need not enter into any academic discussions about the necessity or the importance of a theatre. No argument is necessary now to justify its existence even when it has heroically outlived the onslaught of the screen.

Shaw speaks of the theatre as more importent than the Church. To my mind, it spreads more enlightenment than the University. It is an academy in itself, a true seat of learning, a potent medium in shaping the thought and moulding the life of men. It is not merely a means for affording entertainment, nor should it be used as an instrument for propaganda. I believe that the theatre should be an academic institution a *Natakshala* in the true sense of the word."

He further said: 'The function of the Theatre will be to present life—real and ideal—with all its different and differing aspects. What is important is that the production should be complete as one organic whole. People will find solutions of various problems of life. The artiste will watch the reactions of the production on the people. The performance will prove a school of learning both for the people and the producers and a living and suitable contact will be established between both."

There are a number of colleges in the city and a good number of schools. All of them produce theatricals every year either for a social or a religious purpose and waste not less than Rs. 500 per show. I do not take into consideration other concerts and play productions put up by non-collegians. My figures are that not less than Rs. 15,000 are spent as rent per year. Multiply this figure by ten and you will come to a figure which would be a respectable sum for a little theatre of our own, entirely under our control.

Pardon me, if I advocate a few don'ts to my younger friends, particularly to the charming sex. I should appeal them not to go out and sell tickets and get exploited by sponsors of mercenary shows. I would request them instead, to devote greater attention to the cause of dramatics and boldly take to actual performances.

The theatre is a sacred place and we should do nothing to lower its dignity. May I appeal to you not to co-operate under any circumstances when the theatre is being exploited for charitable purposes. It is misuse of charity and prostitution of art. Do I take it friends that our concience has got so debased that it can be roused only by extravagant shows and concerts to serve the cause of famine or a flood, memorials, or education? In trying to serve art and charity we only succeed in ill-serving both. Friends, please don't go from house to house and sell tickets whatever may be the cause and thus cheapen the theatre. It is a sacred place an[d] you must so create an atmosphe[re] that all feet wind their way t[o]wards it, out of interest an[d] enthusiasm."

INDIAN NEWS BLACK-OUT, IN U. S. A.

Mr. G. L. Mehta, Deputy Leader of the Indian Delegation to the International Business Conference in U. S. A. who has returned to India outlined at a press interview the nature of anti-Indian activity carried on in that country under official auspicies particularly against the Congress.

Mr. Metha said: " American public opinion is sympathetic to Indian aspirations but is ill-informed about the Indian situation. The mass of people in America, although interested about India, are unfortunately very badly informed. Information about India is really lacking. Even the circle which is really working for India and the Indian cause, consisting of persons like Mrs. Pearl Buck, Mr. Walsh (Pearl Buck's husband), Mr. Louis Fisher, Mr. Lin Yutang. Mr. Norman Thomas who stood as a socialist candidate for presidentship), all these people stated that they were having very meagre information about India."

" It is of interest to mention in this connection that debates over the Radio have taken place between, for example, Mr. Louis Fisher and Sir Frederick Puckle, I.C.S., who is in the British Embassy and also between Mr. Norman Thomas and Senator Cellor on the one hand and Sir Frederick Puckle on the other about India. If censorship is exercised in India only for reasons of military security, typescripts of these debates should be allowed to be published in India in full to let the Indian public know what type of propaganda is done in U.S.A.

" As against this, the machinery for publicity and education on behalf of Indian national bodies is poor in equipment and resources, although rich in personnel. Men liked Syed Hussain, Mr. J. J. Singh, Dr. Anup Singh, Mr. Krishnalal Shridharani and others are endeavouring their utmost to place the Indian view-point and disseminate information about the national movement. There is an Indian Chamber of Commerce in New York, but it is not also adequately equipped. It is essential that arrangements are made to strengthen such bodies as are functioning in U.S.A. to provide them with adequate information."

During my stay of nearly six to seven weeks there was hardly any news about India in the American newspapers except for certain tendentious reports put out from Washington. For instance, while every attempt is being made to throw cold water and discredit the Sargent Scheme of Education by high authorities in this country, reports were published as though the Government had already put the scheme into operation or they are going to implement it shortly."

"ISMS" in ART

By Asit K. Haldar

The word "ism", expressing different styles of artistic work, came from the West. It orginated with the word "mannerism" which was used when early critics found monotonously repetitive work done by any individual school or artist. With revaluation in the ideal of sculpture and painting the "ism" for impressionism, futurism, cubism, dadism and sur-realism appeared through the phycho-pathological understanding of art by the modern scholar-critics. Impressionism found favour with Cezanne's and Van Gogh's work as they were far from representational, which the author-critics termed as sentimental adventure remote from life and it has placed art in Heavenly romance rather than being a stark expression of reality without any illusory glamour. These sentiments orginated at first with the criticism of literature by the modern school of thought who never found favour with genius in such creation. They began to judge both art and literature in terms of their romanticism, realism, metamorphism and many other scientific and analytical pet-words, and built their standards accordingly.

When art reached its zenith in copying Nature realistically, the scientific mind of European artists could not stand it any longer and it stepped into the scientific sense of realism with its fundamental law and motifs, ignoring the very essential of representation. The literary aestheticians and psychoanalysts of the West created this peculiar problem to bring about novel images out of their old representational school a scientific research rather than artistic endeavour evolved to fulfil their object.

Indian Schools

The same problem could not arise in India as the art of India in the past never was representational in such a critical sense. They rather produced images of their own choice, neglecting the human forms in their true shapes of flesh and bone and brought them out with their own subjective and objective appeal. It resulted in many-armed supple-figured gods and goddesses in sculpture and painting in India. The modern school started by Tagore with his disciples took up the same principle in developing art-expression of the country. The representative and materialistic art of Europe might have found a new conception in such scientific outlook expounded by the literary art-critics through the 'isms', but the problem of Indian art cannot be solved by these fixed standards formulated by them. Clive Bell's theory of art-form has taken hold of most of the Western art-critics and the "significant form" is now one of the main objects; whether it signifies anything or not is sought by the art-critics. We too are now going to copy the West by "Patism," "Kangraism" and "Ajantaism" very soon leaving behind the object of art in its true perspective, i.e., the sincere individual expression which an artist could bring out in his creations by going deeper to his country's indigenous spirit and subtlety of expression. It is the rhythmic quality and dynamic force, which Indian art stands for, which cannot be ignored or re-valued according to the scientific or logical standard of the West, as art is far from science and logic. Otherwise an art-critic like Mr. Roger Fry could have in his "Last Essays" seen through it something new, something inspiring in Indian art instead of deprecating its value. Asiatic art mostly depended upon the spirituality of the nation, as the artists lived in a country where an atmosphere of abstract renunciation prevailed. "Ism," which brings materialistic, fundamental reality to the forefront, has got no place in Indian art. We also see that a European art-critic like Sheldon Cheney could discover the "Brahmanic abstract attitude" in Indian art which prevails throughout pre-Buddhist and Buddhist art. Art cannot be devoid of life and the Hindu view of life is to satisfy the soul and, as such, the only reality which they pursued in both art and literature.

European Art

On the countrary, in the case of modern European art, we can quote Matisse who says, "I am trying to think myself back into the state of a child." The critics of Europe support him and think of "an endeavour to regain the primitive sense of awareness." Here the scientific outlook is predominant. Similarly, when we read Herbert Read we find that he could "learn more of the essential nature of art from its earliest manifestations in primitive man and child than from its elobaration in a great period of culture." Here too the voice of science eager to search for the fundamental through matter is expressed. We also do not wonder when we see that in Europe Kandinsky finds psychic effect in colour and tries to correlate it with music. This is indeed highly a scientific experiment for which Western culture stands but is far from the attitude of an artist whose one and only aim is to express his emotion and spiritual feeling through an art form. It could be an approach to understand by a specially cultivated mind, but cannot be the essential value which an artist would seek in his creation. The question would be that in literature also, the same principle should then be applied and scholars should unlearn everything and get back to the primitive scribbling of a child or a caveman's inarticulate writings. This fall-back upon the past would mean nothing in that case. It is a progressive achievement and no imperfection is sought in art and literature. We build upon the past continuously new edifices by the perfect knowledge

of our heritage, We therefore think that there is no reason why we should not try to find out further possibilities in re-presentational art which has been uncecessarily shelved by the modern European art- critics when we have got an abstract spiritual principle to guide our art in India. We get many-sided art criticism through the European art critics and get ourselves lost in them. We do not go to the art of our country but go straight to the book-sellers to read literature on Western art and bigin to analyse our country's achievements in that light. It is not the three dimensions or a limited extension in depth or a flat impression that would count in works of art. The sincerity in expressing the emotional and romantic aspect is recorded by the artist who paints to please his inner soul and not his critics.

Two Basic Principles

There are, indeed, two fundamental differences in art. One is pictorial, however abstract it may be, and another is decorative. All such arts contain elements of emotion and are representational and as such should be valued according to their standard of achievements. An artist would, therefore, judge Cezanne's colour, Van Gogh's chairoscuro as pleasing decorative and thus could class it as decorative art. The pictorial aspect of a painting would contain more than a pattern reduced from nature. It would produce a third element and vibarate like music and would thus uot only be pleasntable but would carry the observer to an aesthetic emotion and bring to mind a palpitating image. In this sense the primitive art has a limit. A child or a primitive man would repeat themselves and carry their scribblings like patterns, whereas an artist cultivating his knowledge in art will always add something new in his experience and bring out from Nature the essential that evoked in him a vibrating element which cannot be recorded by such repetitive formulas. But literary philosophy could help the artist in no way in his progress. "Isms" are brought by literary work and have got very little value to an art student. In literature such scientific analysis may be possible to a certain extent as they cannot cherish the idea of reverting to the chaotic ignorance of reading and writing just because it is the fundamental element in Nature. In art too, if we really go back to the fundamentals—we should be lost in a void—a cipher would be the final expression of artistic creation and its result.

We therefore request our artist friend not to meddle with "Patism" "Pyzantianism." "Ajantanism" or any such word-craft produced by our so-called art-critics but to be true to himself and bring his sincere expression in record through his artistic creation. —(*A. B. Patrika Puja Number*)

RESPONSIBILITIES OF THE PRESS

Addressing the Mysore State Journalists' Association, Bangalore, at its 13th Annual General Meeting held, on 7th Jan. in the Association's premises, Mr. O. Pulla Reddi, Minister for Revenue and Law with the Government of Mysore, dwelt on the privileges and responsibilities of the press and observed that with thc extension of suffrage and with all the illiteracy and ignorance that was noticed around them, the Press must provide that political education which had been denied to many by omission to attend schools and colleges in their youth.

Power of the Printed Page

Stressing the need for the Press to do its best to ascertain and tell the truth and give equal opportunities for the expression of all views, leaving the public to judge between those views, Mr. Pulla Reddi said that the Press and journalists had tremendous responsibilities, because to the vast majority of people, the printed page represented some unknown power, almost a divine voice speaking, and was therefore a thing to be more readily believed than what they heard in talking. The speaker observed that the most disquieting symptom of our times was the ownership of powerful Press organs by some corporation or financies or greedy politicians, men and bodies who might and did advocate certain policies, not in public good but for their own advantage. There was also the temptation to blackmail, of which they had had evidence recently but prostitution of power for a purpose of this kind could not be too strongly condemned.

Another feature Mr. Pull Reddi, continuing, said, was th tendency latterly on the increas to convert newspapers into lucrative commercial concerns. There was absolutely no harm in expecting a paper or journal to pay its way or even yield some profit but there was danger of catering to vulgar instincts in man by elaborate crossword puzzles, divorce cases, sensational crime, fashions and society gossip. In England, they had the instance of the *Times*, almost a national institution, struggling to maintain the half-million mark, while the *News of the World* and *Saturday Evening Post* in America had exceeded the three million mark. After referring to another disturbing sign of our times that of the subordination of the Editor to the Proprietor, Mr. Pulla Reddi said that barring certain lapses in India as well as abroad, the Press and journalists had made a magnificent contribution during the last half a century towards the shaping of modern civilisation. In Mysore, he said, journalism seemed to be still in its infancy compared with the progress made elsewhere, but it was full of promise. "Now, as well as in future," he said, "I plead with you to remember that you are a most potent instrument for good or evil and will, I trust, continue to be a beneficent influence as you have been in the past and develop ever more a reputation for being the best bulwark of all that is good in this 'model State of Mysore.' In your ambition and efforts to develop such a tradition, you have the good-will and co-operation of all true citizens of Mysore, not the least of them being myself."

INDIAN FILM INDUSTRY

Sir R. Chinoy's Suggestions

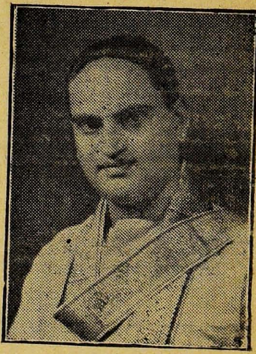
Speaking at the Twelfth Annual General meeting of the Motion Picture Society of India at Bombay on December 21, 1944, Sir Rahimtoola Chinoy, President of the Society, pointed out that a panel would be shortly appointed by the Government of India to investigate ways and means of developing the film industry and ppealed to everyone who had e best interests of the industry heart to frame agreed proposals or the whole of the country. He added that the M. P. S. I. should be raised to the status of a Federation of Indian Screen Organisations, if for no other reason at least for getting through post-war aspirations.

Referring to the quality of present-day picture, he said that the rise in the income of the industry in 1942 and 1943 did not prompt a rise in the quality of our pictures as a whole. The industry had let a wonderful opportunity slip through its fingers. He realised that there were certain war-time reasons that militated against improvement; but they could not warrant a deterioration; at least the standard of 1936-37 should have been maintained.

Sir Rahimtoola emphasised that the present-day 'social' pictures were not ever tolerably correct in the representation of Indian life. To get a picture reasonably true to life, one must base it on the literature of the country. Even the daily newspapers contained sufficient factual drama waiting to be harnessed for the films. The only snag was that one must take the trouble to study all this materials, as the producers in America did. The assistance of libraries and of publishers in gauging and appraising the popularity of stories and authors was invaluable. Mr. J. Arthur Rank, whose projected activities in this country have lately exercised your minds, had realised that, if he was to hold what he thinks his own in world markets, the literary value of his films must be rich that was why he had set up an independent story and screen-play organisation through which he had offered outstanding story material for British films. He hoped they would do some.

"My second suggestion" Sir Rahimtoola continued, "is that the artistes must stop the exploitation of the producers by acting in several films at a time and giving no adequate return for the small fortunes they earn. The artistes can insist that within 2 to 3 weeks of their reporting to the studio, the shooting of the picture must be completed. To my mind there is no reason why such a condition cannot be fulfilled, if the entire pre-production work is completed before the artistes report to the studio. Thereby the cost of pictures will be brought down and the artistes will find enough time to act in all the pictures they want to and earn the fortunes they feel they would otherwise miss. In addition, the producers must adopt the American method of employing stand-ins for the leading artistes, shoot the picture with the stand-ins except for the intimate and close shots and close-ups and dispose of the stars' work in a few days. To-day the leading artistes have no competition but the moment they find that the producers are determined to groom new stars through the stand-ins, the stars will come down to earth as they have always done even in America. Perhaps you might even patronise the stage for the dual purpose of trying out your starlings and stories. I want yow to realise that the grooming of the new stars is an essential form of the industry's activity, because the stars of to-day will not last you for all time.

"And my last suggestion is for you to take up production of the short films required under D.I.R. 44-A. Apart from their educational value, they are the means by which you can find by practice the stars and directors of to-morrow and even the screen-play-wrights of whom the paucity in our industry has long been patent. The compulsion of the Rule is from the point of view of your pictures of the morrow, a blessing in disguise, in that the experiments in discovering new stars, directors and screen-play-wrights that you may conduct now would not cost you anything to-day but would cost you no less than 2 per cent of the all-India business if you try to make them to-morrow when, after the war, the Rule is withdrawn. To me it is a matter of deep regret that the producers did not recognise this aspect of the Rule though 15 months have gone by since its enforcement. It is not yet too late and I earnestly appeal to you to produce the 60 short films that Government requires per year as your resolution for the New Year."



NADHASWARA VIDWAN
K. S. PICHIAPPA
of Kulikarai (Tanjore Dt.) whose exquisite Music can be heard at Panpozhi Pushyotsavam from 19th to 29th January 1945.

CHITTOOR V. NAGIAH

≡ the singing siren of South-India, Nagiah, who had hit the headlines in Rohini Pictures' *Gruhalakshmi*, and remained a front-rank cine-artiste ever after, now is playing the role of the master musician Sri Thyagabrahma in Sri Renuka Films' *Saint Thyagiah*, with his usual consumate skill, verve and dramatic fervour.

"SAINT THYAGIAH"

At a time when the whole presidency is resounding with the tributes paid to the versatile genius of Thyagabrahma, from one and all, from the aristocrat in his purple plush to the destitute peasant and labourer remarkable for naked poverty, it is, we think, incumbent upon us to make our humble contribution towards the sum total of the praises deservedly bestowed upon the great Saint, Seer, Prophet and unrivalled musical artiste Sri Thyagabrahma.

Presiding over the *aradhana celebrations*, at Tiruvadi Sir C. P. Ramaswamy Iyer with his versatile intellect, unfathomable learning and stirring eloquence, gave a magnificient picture of the supreme hight which Sri Thyagabrahma occupies in the hearts of all artistes, irrespective of caste, creed or colour.

What Sir C. P. Ramaswamy Iyer said is neither a conventional platitude nor a breezy demonstration, fulsome flattery, mockish sentimentality, personal, communal or sectional bias; but, is a simple statement of fact, unchallenged and unchallengable, for all time, past, present and future.

While on this subject we are reminded of the following lines in memory of Shakespeare composed by the immortal epic poet John Milton. They are, without any equivocation or reservation, applicable to the life, teaching and artistic genius of Sri Thyagabrahma.

Milton writes in the noblest sonnet in the English language:

> "Thou in our wonder and astonishment
>
> Has't built thyself a livelong monument
>
> * * * * *
>
> And so sephulchered in such pomp dust lie
>
> That kings for such a tomb would wish to die.

Every student of English literature and musical art would agree with us when we say that Sri Thyagabrahma has built in our hearts an imperishable monument by his universally admired genius for the musical art.

To dilate upon a subject which has been so eloquently and authoritatively dealt with by the most illuminating and erudite master minds of the South, will be an act of boredom, if not audacity. But we humbly and respectfully desire to state that the whole gamut of Sri Thyagabrahma's artistic genius can be summed up in one w o r d MELODY. We have no desire to enter into any controversy regarding the question of what constitutes melody and whether there have not been other singers in the South who have been equally remarkable for their melodious and entrancing music as Sri Thyagabrahma. But holding as we do that melody both etymologically and psychologically means harmony of sound and harmony of emotion, we desire to state, with all deference to all those immortal souls in the musical world past and present, no one can ever make any approximation to the altitudes of melodious music to which by temperament, spiritual transcendency and psychological impulse, Sri Thyagabrahma was fitted to ascend.

More than any other fine art music appeals to the emotions of the human mind more instantaneously and speedily than any other because the vibrations of the etherial sounds operate instantaneously on the auditory nerve of the human being and its operation upon the human mind and the emotion of the human heart is also instantaneous. Hence it is that people, high or low, rich or poor, elevated or depressed, are affected by the melody of music and react to it without a moment's delay or hesitation. It is in making the people react instantaneously to the harmony of sound designated by the word melody that Sri Thyagabrahma was supreme.

An attempt is being made to picturise the glory of Sri Thyagabrahma by Sri Renuka Films in their mighty musical extravaganza *S a i n t T h y a g i a h.* Chittoor V. Nagiah, South-Indian Cine-artiste with the largest fan-mail, playing the role of Thyagiah. Much is being done to present the various schools of music before the supremacy of Thyagabrahma's music is established and one interesting feature of *Saint Thyagiah* is the participation of South-India's leading musicians, paying homage to Sri Thyagabrahma, incidentally making *Saint Thyagiah* a representative contribution of South-Indian music to the Musical world.

To make *Saint Thyagiah* as inspiring and ennobling, Producer-Director-Actor Nagiah is performing miracles and one of them is the availing of the momentous annual gathering at Tiruvadi, to take a number of interesting shots of the events, rich in variety and kaleidoscopic nature. Headed by Nagiah, the production unit of Sri Renuka Films with its full complement of technical staff spent a brief but hectic period of three days taking the most interesting shots of places closely associated with the Saints' life right from his boyhood to the time he attained *samadhi* in his eightieth year, according to some authorities. Among the interesting shots mention may be made of the original residence of the Saint at Tiruvadi, still in an excellent state of preservation though some changes have been effected in the frontage; the actual *niche* in the wall where the idols of Sri Rama were kept for daily worship; the banks of the river Cauvery where the idols were thrown by the jealous brother Japesam; the famous place of Uttara Kailas where the boy Thyagiah did Nadopasana, as a result of which Narada himself presented the devote with the valuable divine treatise, *Swaranava*; the Samadhi of the saint; the temple of Panchanadiswara, who inspired

Thyagiah to compose the most famous kirtanas of the highest lyrical grandeur; the Durbar Hall at King Sarbhoji palace at Tanjore, whose royal patronage the saint musician spurned with utter contempt preferring to serve Rama than Mammon; the temple of Brihadiswara with the magnificent monolithic rock-cut sacred Bull, Nandikeswara etc. etc.

It will still be a miracle to present a faithful picturisation with all these conceptions and ideas in 11,000 feet, doing full justice to the chosen subject and a master editor is needed to use the scissors intelligently and perfectly. Otherwise Thyagiah may be eclipsed by the master musicians of the South participating in the film.

THIS AND THAT

Among the outstanding events of the year 1944, concerning the South Indian Film Industry, special mention should be made of the re-entry of Srimati Pasupuleti Kannamba into the Telugu field after an absence of nearly three years. *Sumati* was her last picture and since then *Kannamba* took to Tamil films, where she made a mark as the front-rank actress. Many pictures stood to her credit and secured for her name and fame, and to-day she is the stellar star of the South, with exclusive nostril features.

It is but natural, therefore, that Producer-Director Kadaru Nagabhushanam, to whose present enviable position she is only responsible, should thought fit to celebrate her re-entry with a befitting *Pattabhishekam* inside the movieland, all the bandicoots of the Andhra Stage making their humble contribution towards its success.

But as an elderly gentleman, it was, however, left to Producer-Director Ramabrahmam, President, South-Indian Film Chamber of Commerce, to perform *Seemantam* inside the *Mayalokam*. In matters of such humane interest none can excel Ramabrahmam, who spends money lavishly, employing as many as one-hundred select beauties to participate in the function. If only Producer - Director - Actor Nagiah agreed to the use of his spectacular set of Sarbhoji's Court, Ramabrahmam would have felt thrilled and *Mayalokam* would have another sip of Narsu's Coffee. But Nagiah is to become *Yogi Vemana* one of these days, and to this attitude of his towards life, may be attributed his strange behaviour. He, however, obliged Ramabrahmam by lending the services of his ace-cameraman Muhammad. Day and night, Kilpauk witnessed the miracles of *Mayalokam*, until Kannamba, exhausted, moved to WOODS ROAD for a change.

Goodness personified may be an apt expression to speak of Producer A. Ramiah of the Star Combines and among the oddities of motion picture production, he is one, true to Newman's difinition of a gentleman. As such therefore, there is nothing strange in his undertaking to look after the safe *Prasavam* of Kannamba, especially when his chief Ramabrahmam is so jubiliant over the *Seemantham*. As if, there are no good maternity Hospitals and Nursing Homes, in Madras, Ramiah reserved a whole at Hospital Kolhapur, to which place he is shortly leaving with Kannamba, accompanied by Gourinath Sastry, gorgeous Malathi having been picked up as the chosen midwife. Good old Addanki who was present at the *Pattabhishekam*, had been already at Kolhapur anxiously awaiting the arrival of Kannamba, to witness the *Namakarnam* as the representative of the Andhra Stage.

* * * * *

Another outstanding event of the outgoing year, is the '*free trade*' indulged in the production licences by some of the 'crooks' of the Industry occupying responsible positions in the Film Chambers and other allied Associations throughout India. Never before has the technique of financial adjustments and manipulation of accounts, been so perfected that we fear, although we are aware of the instances where production licences have been sold contrary to the rules, we may not be able to prove the same with the data available. If the Government of India is really serious about the granting of production licenses, and the motion picture producers desire to retain their self-respect, they must find the truth behind these transactions and punish the offenders, debarring them from further production.

* * * * *

All is not well with the South-Indian Film Chamber of Commerce and if the recent happenings inside the cabinet meetings are to be an idication of the future events, one cannot bu. conclude that the Chamber ha. become a 'stinking pool,' full of personal animosities. The President Ramabrahmam sent in his resignation and later was persuaded by the members to withdraw the same, while Y. V. Rao resigned from the Chamber. The events that led to the resignation of Rao must convince everyone that the Chamber must overhaul itself before anything good may be expected of it. While we do not desire to go into the details, we only point out that the appointment of the Sub-Committee by the executive was unconstitutional and if a vote of no-confidence is to be passed, it should be against all those members of the Sub-Committee. To single out Y. V. Rao and make him the target of attack is not fair-play but only an exhibition of mean taste. If the other members of the Sub Committee are not selfish enough, they should resign forth with.

The behaviour of the President to keep the members of the Chamber ignorant of the facts is unpardonable, while the tendency to confine matters of such importance only to the executive committee should be immediately checked. May we call upon the President to immediately summon a meeting of the general body, place these resignations including his and get a vote of confidence passed on the present personnel of the executive. That seems to us to be the only fair and proper way out.

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FUNDAMENTALS OF THE CINEMATIC ART

By Prof. V. Vasudeva Rao

Cinema is the pictorial representation of the histronic and dramatic art. The basic duty of a dramatist is to hold the mirror upto nature. A whole world of thought relating to the cinematic art is distilled and quintessenced in the phrase *'hold the mirror upto nature'*.

Looking back for a moment over the literary development of the western world, particularly, in the sphere of dramatic art, we come to the conclusion that Shakespeare was the greatest dramatist known to the western world and that no poet, ancient or modern, could equal him in the portrayal of human nature exactly as it is seen. A dramatist of the deepest sympathies and of the most delicate perceptions and having the profoundest knowledge of human nature, Shakespeare portrayed men and things, living in the habitable globe, exactly as they are and the portrayal is perfectly natural, free from any artificiality or super-imposed convention. Homer, Virgil, Dante, Milton, Cervantes, Tolstoy, Hardy and Shaw, to mention only a few, have also been great dramatists, portraying human nature, its various vicissitudes and its final climax. There may be in the writings of the above authors, passages more steeped in learning or more instinct with abstract thought with touches of more daring sublimity here and there, to adopt the language of the greatest Shakespearen actor, but a truer painter than Raphel and a greater sculptor than Phidius has never been found in the whole world of dramatic art than the myraid-minded Shakespeare.

Now what is the aim and method of the histrionic art? Let Shakespeare speak:

"In the torrent, tempest, and as I may say, the whirlwind of passion, you must acquire and beget a temperance that may give it smoothness.........Be it not too tame neither, but let your own discretion be your tutor: suit the action to the word, the word to the action; with this special observance that you overstep not the modesty of nature; for anything so overdone is from the purpose of playing, whose end, both at the first and now was and is to hold, as it were, the mirror up to nature, to show virtue her own feature, scorn, her own image and the very age and body of the time his form and pressure. Now, this overdone, or come tardy off though it make the unskilful laugh, connot but make t h e judicious grieve."

The definition of the dramatic art quoted above from Shakespeare is all comprehensive and all pervassive. It cannot be improved upon. Judged by this standard, what is the fundamental principle of the cinematic art. Study of human psychology, character, mind and temperment and of the social, political, religious conditions that exist in a place in which the scene is laid and the various vicissitudes throuh which the contemplated plot passes and the culmination towards which the whole story tends. These fundamental principles of the cinematic art are cynthesised in the above passage.

Let us for a moment look at the application of the abstract doctrinal points stated above to the cinematic art as it has been existing in India for the past quarter of a century.

We desire to state with all the sincerity and emphasis of which we are capable that we indulge in no breezy generalisation or rhetorical extravagance or aspersions upon the character of any individual, when we offer the following observations for the consideration of our readers.

Let us premise at the outset that we accord all honour to those producers, artistes, distributors and industrial and commercial magnates, who, for over a quarter of a century, have been giving a dynamic impact to the development of the cinematic art and industry in our country. We yield to none in our appreciation of the trials and tribulations through which the producers have been passing with a view to make the film industry an unqualified success and all honour again to all the artistes who have been doing their utmost to make the cinematic art conform to the basic and inalianable principles set forth at the outset of this article as propounded by the greatest dramatist known to the world.

It is easy to indulge in cheap insinuations, prompted in most cases, by either personal bias or party predilections or by individual idiosyncrasies. But the fact remains unchallengable for all time that the cinematic art in this country has attained a commendable place, considering the almost suffocating handicaps under which this industry is to be worked in this country.

In the course of a very illuminating address, a great cinema magnate from the west, expounded the historical, literary and artistic background behind the cinematic art, at the Gemni Studios, Madras, recently. We think that it is a fair picture of the rules that should govern the production of a film. He said superstitions, mythologies, fairy tales, fiictitious narratives, metaphisical subtleties, linguistic juggleries, sickenins parodies or buffornery are not to be allowed to find a place in a motion picture and that, in the Southern Presidency, emphasis has been laid disproportionately on the sataric or jockular side of human life as distinguished from the actual life which a community or an individual leads. In other words, buffonery has been mistaken for sublimity. Artificiality has been mistaken for naturalness. Uncontrollable declamations have been mistaken for profundity of thought. The thoughts, pertaining to the lower strata of society, have been made to dominate the conception and production of a picture. What is the result? Quaintness, oddity,

idiocy, flying at a tangent, temporary explosions of temper, unnatural ebullitions of temper and spirit, have become the leading features of the picture. In the western world, specially in England and America all these angularities have been scrupulously rounded off, with the result that a sublimated and distilled stuff is what is seen on the screen. In other words, as we stated at the outset, the mirror is held upto nature. Whether Nature as it exists either in the congeiling snow of the arctic regions or the sweltering heat of the equatorial belt, human nature as it exists irrespective of place, time or circumstances is portrayed correctly.

Having said this much on the abstract, theoritical and doctrinal side of the cinematic art, we respectfully desire to draw the attention of our readers to the fact that the intellectuals in our country endowed by nature with a massive intellect and progidious brain, intrepid spirit and catholicity of taste should take to the cinema field. There is ample scope for the working and the exhibition of the supremest faculties of the human mind in the cinema field. There is a school of thought which holds, that it is a piece of snobbery or dandyism or foppery to speak of the greatness of the cinematic art. Foppers, dandies and cranks are found in every walk of life. Human nature being what it is, there are shortcomings inseperable from its natural limitations. If a man is not subject to these limitations, the world would be an Elysium and human beings will be under the governance of celestial hiearachies. Cloistered seclusion and pale ascetism would be the be-all and end-all of human existence. But looking over the world's history, since its dawn to modern times, man has not been found to be a divine being but subject to the limitations portrayed above. Judged by these principles and qualities of human psychology it is a travesty of truth and reality to describe the cinema world as a descretated one and that to touch it or think of it carries with it profanation.

We have dealt, at considerable length on this, as we have had opportunities of coming into contact with the various classes of producers, actors, commercial and industrial magnates interested in the cinema industry from the Himalayan peak to the Southern Cape and from Peshawar to Dibruhar and we have heard this cry reverberating from one end of the country to the other. We therefore think it obligatory upon us to express our sincere opinion, namely, that the cinematic art is as divine and unassailable as any other art and that the weaknesses or short comings imputed to it are nothing but the figments of the imagination of certain antediluvian type of thinkers in this country.

The cinema industry is one of the greatest industries of India. Thousands of people are employed in it. Mightiest of intellects, acutest of brains, deepest of phylosophers and classic poets and orators are to be found in it. Only finance is wanted. We ardently hope and trust that the phenominal piles of wealth accumulated by the industrialists in our country during the war will be utilised to the consolidation of the cinema industry, in order, that the ghastly spectre of famine, starvation, poverty, looped and windowed raggendness, due to this poverty, will be a thing of the past.

In this connection we desire to draw the attention of the readers to one salient fact in the economic situation of India since the beginning of the War. The fortunes made by some of the miltary contractors are almost colossal unsurpassed in the recent economic history of India. Those who have made these fortunes must have the will to apply these fortunes to a productive and beneficial industry like the Cinema. Impassioned declamations, rehotorical outbursts, gorgeous literary purple-patches regarding the weakness of the Government will not help us much. We must in our own limited way do our utmost. We earnestly hope and trust that our capitalist friends who have made these colossal fortunes will see their way is to the harnessing of those fortunes the development of the Film Industry in India.

(Continued from page 11)

universities give courses in journalism, leading a Bachelor's Degree. Columbia University has a post-graduate course leading to a Master's Degree. The famous Pulitzer Prize awards in arts and letters, administered by Columbia University, includ[ing] awards to outstanding report[ers] and editors, and are comparab[le] within the United States to th[e] honour attached to winning one o[f] the international Nobel Prizes. Other clubs and associations of editors also give awards. Harvard University annually selects about a dozen American journalists from all over the country for a year of study in any field they select, their previous salary being paid from a two million dollar endowment provided by the widow of a Midwestern publisher. The Nieman Fellowships allow working journalist the time for filling in gaps of their previous training, writing books, meeting notable scholars and public personages who are invited to address them and generally provide a welcome nine-month break in the struggle to earn a daily living.

One other way whereby journalism is constantly improved is through the annual Ayer Awards to newspapers judged outstanding in typography and makeup. As much attention and art is devoted to the appearance of newspapers as to their content, in the same way that publishers of books endeavour to make their products fit high artistic standards.

Although Hollywood continues to depict the newspaperman as a shock character who spends most of his time in bars, associating with low characters and being rude to all and sundry persons, the real newspaperman (who eschews the designation "journalist" as being "highfalutin") is a sober industrious character.

—U.S.O.W.I.

CONTINUITY IN MOTION PICTURE

By Ellis R. Dungan

The word 'continuity' refers to practically every phase of motion picture production. One must have continuity in story, in action, dress, settings, photography, sound and editing etc., in order to make a smooth running picture, which can be easily understood by the uneducated and working classes of people. It is said that if a deaf and dumb person sees a film, enjoys it and understands all the action that takes place, it has good continuity.

In this country, the responsibility for the continuity of a film falls upon the shoulders of the Director. It is he who must transfer the story from the book to the screen by means of a series of visual images. The story is d i v i d e d into sequences, the sequences divided into scenes and the scenes divided into shots. The separate shots are then connected together to make a unified whole. The Director, therefore, must know the correct placing of the scenes in the story, and the means of connecting them together either by a straight cut, dissolve, wipe, trick effect, fade out and fade in, transition or association of ideas. Also he must know the correct meaning of each connecting device and when to use it. The correct one depends entirely upon the time, place, action, tempo and mood of the scene. One gets a smother continuity if he uses the above connecting links on action. There is one thing that very few Indian actors have learned to do and that is to carry over the same action from one shot to the next. In other words, where possible, one should repeat the last of silent action of the end of the previous shot to the beginning of the next shot. There should be some few seconds of silent action after the starting clap-stick and a few seconds of silent action after the dialogue is finished and before the clap-stick at the end of the shot. For example, if at the end of a shot an actor gets up from his chair to leave the room, and we wish to follow his actions, he should get up again at the beginning of the next shot. By so doing, the editor can cut on the actual "getting up" to stress its importance.

In the average motion picture, we see only 40% of the action, 60% being lost during the time the camera shutter is closed. Therefore, we never get our money's worth when we go to a Cinema. The one human physical fact that makes the motion possible is the 'relation of the image by the eye.' A movie picture is only a series of little pictures. Our eyes 'hold' one picture for a fraction of a second that it requires to bring another picture into view.

Few film critics know much about the technical side of continuity. In reviewing a picture and constructively criticising its continuity, they should ask themselves the following questions: Do the scenes of the story follow one another in correct order? Are there any scenes which have nothing to do with furthering the development of the plot? One of them comes across scenes which are used to fill the gaps or to add a little comedy to an otherwise life-less film. When such is the case, interest in the actual story of the plot is lost. Are there more than three shots of action going on at the same time? If so, the story becomes more complicated and difficult to follow. How has the Director connected his scenes? Has he employed the correct means?

Are sets, properties costumes and make ups in keeping with the time, place and action of the film? Are they the same in successive shots or scenes depending ofcourse on the place and action? If the story covers a period of several years does the make-up change accordingly? Have there been any 'jumps' from one shot to another in set properties?

Have the scenes been photographed in high, low, or medium key of light and are all shots of the scene in the same density or evenness of light? Is the source of light correct and is it the same for all shots in the scene? Does the action take place during day or night? Is one shot over exposed, the next under exposed and perhaps the third correctly exposed? Is the sky dark (over corrected) in one shot and light in the next? Does the choice of the Camera angle fit the action, dialogue and mood of the scene, or have the shots been taken from a medium shot position stressing importance to no particular object or person? Is each shot well composed and balanced so that the centre of the interest at the end and beginning of each shot is kept in practically the same place on the screen?

Is the quality and volume of sound the sama throughout a shot and in the successive shot? That is, if a person speaks from a medium long shot, is the dialogue in keeping with the distance or is it in close-up volumes? Is there noticeable and disturbing back-ground noise in some shots? Is there a difference in the back-ground noise of silent shots and silent portions of talkie shots? Can one hear a noticeable 'bloop' sound at the beginning of a shot? Are there special sound efforts representing different actions, noises, objects etc. natural and recognizable? Is the back-ground music too prominent for the dialogues or song?

The last and perhaps the most important process of film production is Editing. Bad editing is the cause for the lack of continuity in many films. It can completely ruin a motion picture. The author ventures to say that every Tamil film, which so far failed at the box-office could have been made a financial success had it been properly cut and edited? The author finds that most South Indian producers consider a film complete when the shooting is finished; they rush through editing (cutting out clapsticks and joining shots together) as if it is an unnecessary waste of time and energy. And it is a great mistake to let someone who

knows nothing about the story, scenerio, shooting script, tempo, connecting links between scenes etc., edit film. The Director is the only person who should supervise the editing. He has certain ideas about the shots and scenes which he often forgets to note down, and too many of his ideas cannot be put on paper. He knows the correct tempo for each scene, where and when to cut; where to put the inserts, how to build up certain effects etc.

The picture should be edited on the rush print (cutting copy) first and then the negative cutting according to it. The rush print when edited on then, will be full of scratches, patches, pencil marks and punch holes etc., but all these markings mean vital things to the Director, Editor and Laboratory Technicians. It's foolish to risk running the negative by editing directly upon it, simply to save a rush print.

A picture has to be cut and recut many a time before it is satisfactorily edited. It is often necessary to cut from frame to frame in order to get the desired effect. It is of the utmost importance, then to know how, when and where to cut. The only simple rule for making a cut is this: "cut where it is necessary to place additional emphasis upon what is happening on the film at the time of the cut. In other words, *make every cut mean something.* Cutting on action emphasises action, cutting on stillness emphasises stillness. As a rule, it is not good to cut from an 'action' shot to a 'still' shot; the picture then becomes 'jerkey'. In cutting from one scene to another taking place elsewhere, at the same time, make sure that the centre of visual interest are the same in both shots at the moment of the cut or otherwise it will take the eye a few moments to get accustomed to the new picture. Also the instantaneous effect plus a bit of action will be lost. In cutting from a longer to a closer shot, of the same thing, change the position or angle of the Camera to prevent any noticeable jump in action.

There are many ways of joining two shots together, but the following are a few of the more common methods used:

1. **The Straight Cut:** Where the action of one shot directly follows that of a previous shot.

2. **Inter-cut**: An interest of another person or object in the original shot such as the reaction of one person to another's dialogue or the close-up of a telegram.

3. **Cross-cut :** from one parallel action to another.

4. **Cut-back :** to an action on a previous scene.

5. **Synthetic Cutting :** cutting to several different angles and positions of the same object.

6. **Associate Editing :** that is, cutting to a person or object which is associated in some way with the idea or position of the previous shot. For example, a cut from a close-up of a person taking his food to close-up of a dog licking his chops or one from a person laughing to another person laughing in a different scene.

7. **Symbolic Cutting :** that is, cut to an object or action which symbolises a certain mood or effect.

8. **Montage :** Several shots which, in themselves mean nothing but when put together in correct order represent a given idea.

One person, necessary to the continuity of the film during actual production, and who, unfortunately is left of the production staff of the average Indian studio, is a continuity (script) clerk. Infact, very few people have ever heard of one. The producers think, that, if a Director insists upon a script clerk, he is lazy and simply wants someone to do his work for him. The following are some of the qualifications and duties of a script clerk. He or she (in western countries, women are employed as 'continuity girls) must have excellent powers of observation, a good memory and endless patience. He must be capable of quick thinking under fire, as all through the bay questions will be fired at him from almost every member of the studio staff, the Cameraman, Sound recordist, Director, Producer and the artiste. He must be on the set an hour before the shooting time, ready to go through with the [illegible] director on assistant director th[illegible]e various shot that have been take[illegible]n during the day. Before the firs[illegible]t shot, he must thoroughly exa[illegible]mine the set to see if everything i[illegible]s in the correct place. If the set is [illegible] going to be used for more than one d[illegible]ay, a *set still* should be taken. When the artiste comes to the set he must check the clothes. for, their correctness in every detail even to the number of rings on their fingers. During reharsals he must be ready to prompt the artistes. Before shooting, he must see that the clapper boy has th[illegible] correct numbers on the Board. During the shot he must check the dialogue, notice the position of the artiste at the begining and end of a shot; if any close ups are to be cut into the shot, he must notice the artistes' position during the lines of dialogue required for the close-ups. He must notice the direction an artiste walks off the set, his speed and hand with which he opened any door. After the shot, he must get the total footage from the cameraman and recordist. At the end of the shooting day, the script clerk still has work to do. He must add the total footage for the day, the number of shots, time started and finished shooting, locations, delays if any etc. He must write the editing notes to be handed to the Editor the following morning. He must do the call sheets for the next day with the artistes, scenes, times of shooting etc. A script clerk should listen to other people if they offer advice, even though he does not take it. Another thing very difficult but very important, he must always keep his temper. Motion picture people are very tempermental and irritable and it does not pay to lose one's temper.

Producers! Remember! The initial cost is not always the greatest. When you are rushing through the last few days of shooting, cutting scenes here and there, and trying to save a few hundred rupees on overtime contracts, *keep in mind, the continuity of your story, your cinema-going public and the thousands of rupees you are going to lose at the box-office. (Contributed)*

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